

GUITAR • VOCAL WITH TABLATURE

DIARY OF A MADMAN



Cherry
Lane
Music

Authorized Edition
guitar



DIARY OF A MADMAN



Cover art and photos courtesy Epic Records

Copyright © 1996 Cherry Lane Music Company
International Copyright Secured All Rights Reserved

The music, text, design and graphics in this publication are protected by copyright law. Any duplication or transmission, by any means, electronic, mechanical, photocopying, recording or otherwise, is an infringement of copyright.



For a comprehensive listing of Cherry Lane Music's songbooks, sheet music, instructional materials, videos and more, check out our entire catalog on the Internet. Our home page address is:
<http://www.cherrylane.com>

CONTENTS

4 OVER THE MOUNTAIN

10 FLYING HIGH AGAIN

21 YOU CAN'T KILL ROCK AND ROLL

34 BELIEVER

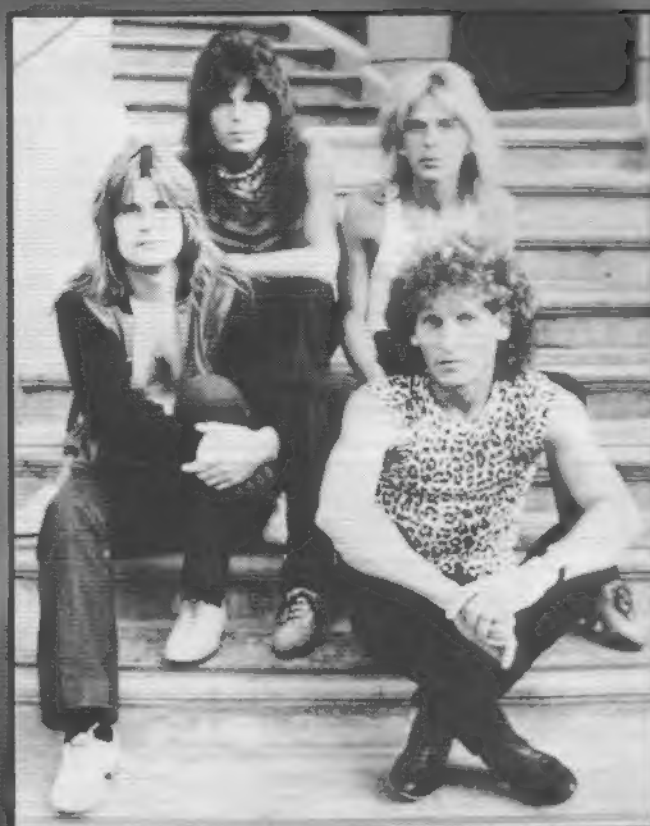
41 LITTLE DOLLS

53 TONIGHT

64 S.A.T.O.

72 DIARY OF A MADMAN

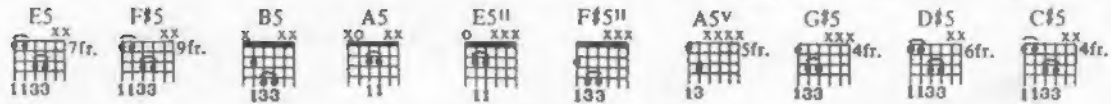
79 TABLATURE EXPLANATION/
NOTATION LEGEND



CLOCKWISE, FROM BOTTOM LEFT:
OZZY OSBOURNE, RUDY SARZO,
RANDY RHOADS, TOMMY ALDRIDGE

OVER THE MOUNTAIN

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 140

Intro

(Drums)

N.C.(E5) A5 G#5
*Gtr. 1 Rhy. Fig. 1

1.2.3.

N.C.(E5) A5
(end Rhy. Fig. 1)

*Two gtrs. arr. for one.

4.

N.C.(E5) (F#5)

1st, 2nd, 3rd Verses

G#5

C#5

1. O - ver the moun - tain,
2.3. See additional lyrics

Rhy. Fill 1

Rhy. Fig. 2

G#5

N.C.

w/Rhy. Fig. 2 (2 1/4 times)
G#5

take me a - cross the sky.

Some - thing in my

(end Rhy. Fig. 2)

P.M.

H

C#5

G#5

N.C.

vi - sion,

some - thing deep in - side.

2nd time substitute Rhy. Fig. 2A
 3rd time substitute Rhy. Fig. 2B
 G#5

C#5 G#5

N.C.

G#5

C#5



Where did I wan - der? Where d'ya think I wan-dered to? I've seen life's mag-ic

To Coda 1st time w/Rhy. Fill 2

Chorus

G#5

N.C.

E5

F#5

E5



as-tral plain I trav-el through.

I heard them tell me that this land of dreams was

F#5

B

A#

E5

F#5

E5

w/Rhy. Fill 3

F#5

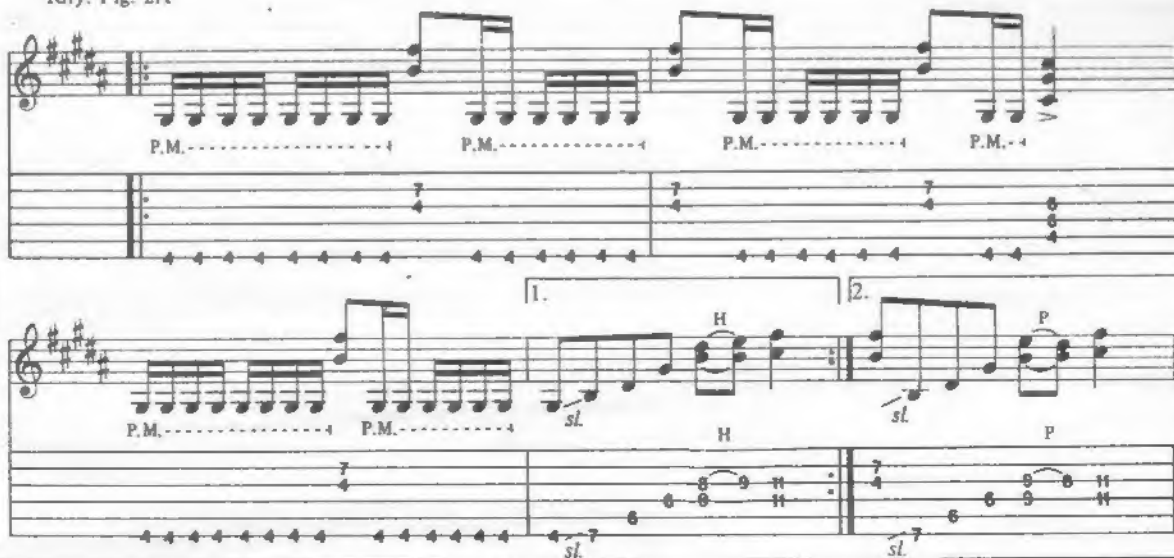
N.C.(E5)A5



now.

I told them I had rid-den shoot-ing stars and said I'd show them

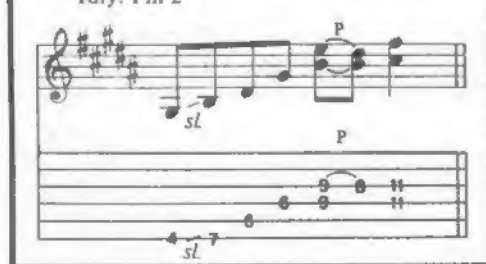
Rhy. Fig. 2A



Rhy. Fig. 2B



Rhy. Fill 2



Rhy. Fill 3



w/Rhy. Fig. 1 (1½ times)

G#5

N.C.(E5) A5 G#5

1. w/Rhy. Fill 1

N.C.(E5) (F#5)

how. —

2.

F#5

B5

Bridge
C#m

Bsus4

C#m

Bsus4

Don't need no as - trol - o - gy. —

it's in - side of you. —

P.M. 4

pick
slide.

let ring

C#m

Bsus4

C#m

N.C. Asus2

— and — me. —

You don't need a tick - et to fly — with me, —

I'm free, —

1.2.3.

4.

Interlude
w/Fill 1
D#m

G#5 Gtrs.
II & III

(Gtrs. II & III
cont. in notation)
pick slide

— yeah.

(end Rhy. Fig. 3)

Rhy. Fig. 4

P H

P H

P H

(Gtr. I cont. in slashes)
(end Rhy. Fig. 4)

P.M. 4

P.M. 4

P.M. 4

P.M. 4

P H

P H

P H

P H

Fill 1

w/delay

2

2

35

Gtr. 11

8va - +

The image shows a musical score for the song "The Rose Tree". It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line features a melody with various intervals and rests, marked with a 'P' for piano. The piano accompaniment includes a bass line with fingerings (e.g., 16, 17, 18, 19, 20) and a right-hand line with chords and single notes. The score is divided into two measures per system by a vertical bar line. The overall style is that of a vintage sheet music publication.

[illegible]

⑧ 7fr.
 ⑨ open
 E A5v
 1 1/2 Full 1 1/2
 (Gtr. II out)
 grad. bend 1/2 Full 1 1/2 pick slide
 10 7 9 9 6 5 6 5 4 7 4 3 6 3 2 5 2 0 6 3 6 7 4 6

w/Rhy. Fig. 1 (1½ times) D.S. al Coda
 G♯5 N.C.(E5) A5 G♯5 w/Rhy. Fill 1
N.C.(E5) (F♯5)

FLYING HIGH AGAIN

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderate Rock $\text{♩} = 124$

Intro A D/A A D/A **G5/A D5/A

Oh, no. (Oh, no.) Here we

*Gtr. I *f*

*Two gtrs. arr. for one. **Chord names indicated by gtr. and bass (throughout).

CS/A G5/A A5 A6 A5 N.C. A D/A G5/A

go, now. (Here we go, now.) Oh, no. (Oh, no.)

Full Full

D5/A N.C.

Here we go, now. 1. Got a

H P P P H P P P

1/2 1/2

P

1st, 2nd, 3rd Verses
 2nd time w/Fill 3
 3rd time substitute Rhy. Fill 2

A5 A6 A5 N.C. A D/A G5/A D5/A

cra - zy feel ing I don't un - der - stand, got - ta get a - way from here..

2.3. See additional lyrics

2nd & 3rd times substitute Rhy Fill 3
 C5/A G5/A A5 A6 A5 N.C.

1st time w/Fill 1
 2nd time substitute Rhy. Fill 4

Feel - ing like I should - a kept my feet on the ground

Fill 1 (Gtr II)

8va Full

Full

Rhy Fill 3 (Gtr. I)

Fill 3 (Gtr. II)

sl

Fdbk (8va)

sl

Fdbk

Fdbk pitch: C#

Rhy. Fill 4 (Gtr I)

D5/A 2nd & 3rd times substitute Rhy. Fill 3 Pre-chorus
N.C. A5 A6 A5

wait - ing for the sun to ap - pear. — Ma - ma's gon - na wor - ry,

G5/A D/A C/A 3rd time substitute Rhy. Fill 5 A5 A6 A5

I — been a bad, — bad boy. — No use say - ing sor - ry,

G5/A D/A To Coda C.A.

it's some - thing that I — en joy — { 1 'Cause
2 If

Rhy Fill 1

Rhy. Fill 5 (Gtr I)

you can't see what my eyes see. (I can see it.)
 you could be in - side my head,

F#m *D5* *Dsus2*

Rhy Fig. 1 *PM.* *PM*

*Background vocal is sung
 1st time only (next 2 bars).

I can see it.) And you can't be in - side of
 you'd see that black and white is

D5 *F#m* *D5*

(end Rhy. Fig. 1) *PM*

me _____
 read _____

Fly ing high _____ a - gain, _____

Dsus2 1.

PM

Fill 2 (Gtr II)

trem. bar

1½

1½

[illegible][illegible]

A musical score for a guitar solo, labeled "Rhy Fill 2". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music consists of a series of chords and melodic lines. Above the top staff, the following chord names are written: A5, A6, A5, N.C., A, D/A, G5 (with the note "end Rhy Fill 2" written below it), and D5. The notation includes eighth and sixteenth notes, rests, and a double bar line. A "1/2" time signature is indicated at the beginning of the second staff.

Musical score for "Fly - ing high — a gain,—". The score consists of three staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second staff has a treble clef and a key signature of two sharps. It begins with a whole rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The third staff has a bass clef and a key signature of two sharps. It begins with a whole rest, followed by a quarter note G3, a half note A3, and a quarter note B3. The lyrics "Fly - ing high — a gain,—" are written below the notes.

Chorus
A5 C5/A D5/A G5/A C5/A

Fly - ing high — a - gain —

*(gain, — gain, — gain, — gain.) —

Rhy Fig 2
w/phase shifter

*Echo repeats

A5 C5/A D5/A G5/A C5/A B5/A A5 C5/A D5/A

Fly - ing high — a - gain, —

*(gain, — gain, — gain, — gain.) —

*Echo repeats

G5/A C5/A B5/A A5 C5 D5

Fly - ing high — a - gain —

Come on and join me

(end Rhy Fig. 2)

(phase shifter off)

Guitar solo
w/Rhy Fig. 1 (2 times)

Film
Gtr II

D5

A5 CS/A DS/A GS/A CS/A BS/A

Fly - ing high — a - gain. —

Fly - ing high — a - gain, —

(Gtr II out)

Full

Full

7 5 7 6 5 3 0

20 17 20 17 19 17

A5 CS DS

*(gain, — gain, — gain, — gain.) —

*Echo repeats

Come on and join me.

A5 A6 A5 N.C. A D/A GS/A DS/A

Oh, no. — (Oh, no. — Here we go, now. Here we

Gtr. I loco

1/2

1/2

N.C. Gtr. II A5 w/phase shifter

go now) Oh, no. —

3 6 3 1/2 1/2

P P P P P P P P

1/2 1/2

P P P P P P

4 2 0 4 2 0 4 2 0 3 2 0 3 2 0 3

P P P P

(Gtr. II out) D5/A N.C. (phase shifter off)

(Oh, no.) — Here we go, — now.

Chorus w/Rhy. Fig. 2 (1st 4 bars only) (2 times)

A5 C5/A D5/A G5/A C5/A

Coda

Fly - ing high — a - gain, — Fly - ing high — a - gain, —

* (gain, — gain, — gain, — gain, —

* Echo repeats

A5 C5/A D5/A G5/A C5/A B5/A A5 C5/A D5/A

gain, — gain, — gain, — gain, — Fly - ing high — a - gain, — gain, — gain, — gain, — gain, — gain, — gain, —

G5/A C5/A A5 C5/A D5/A

Fly ing high — a - gain, — gain, — gain, — gain, — gain, — gain, — gain, —

Outro w/Rhy. Fig. 2 (1st 4 bars only)

G5/A C5/A B5/A A5 C5/A D5/A G5/A C5/A

Gtr. II

Begin fade
A5 C5/A D5/A G5/A C5/A B5/A A5 C5/A D5/A

w/Rhy. Fig. 2 (1st 4 bars only)

*Play w/slight variations ad lib on repeats.

G5/A C5/A A5 C5/A D5/A G5/A C5/A B5/A

Repeat and fade

Additional Lyrics

2. I can see through mountains, watch me disappear.
I can even touch the sky.
Swallowing colors of the sound I hear.
Am I just a crazy guy? You bet. (*To Pre-chorus*)
3. Daddy thinks I'm crazy, he don't understand,
Never saw inside my head.
People think I'm crazy, but I'm in demand,
Never heard a thing I said. (*To Pre-chorus*)

YOU CAN'T KILL ROCK AND ROLL

Words and Music by Ozzy Osbourne
Randy Rhoads and Bob Daisley

Tune down 1/2 step

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderately Rock $\text{♩} = 130$
Half time feel

Intro

Badd4

*Gtr. I

Aadd2

Musical notation for the Intro section. The guitar part (Gtr. I) is in E♭ major (three sharps) and features a melodic line with a 'mf' (mezzo-forte) dynamic and a 'let ring' instruction. The bass line is in E♭ major and provides a steady accompaniment.

*Gtr. I is one acous. gtr and two elec. gtrs.
w/clean tone and chorus arr. for one gtr

Badd4

Aadd2

Musical notation for the first two measures of the main section. The guitar part continues with the melodic line, and the bass line provides accompaniment.

1.

2.

3.

Harm.....

Musical notation for the first three measures of the main section. The guitar part includes a 'Harm.....' (harmonic) instruction. The bass line provides accompaniment.

1st, 2nd Verses

Badd4

Aadd2

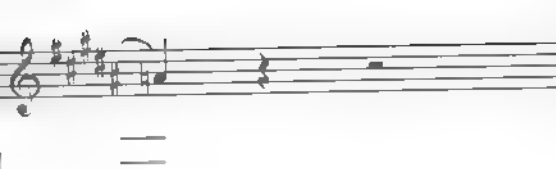
Musical notation for the first two measures of the 1st and 2nd verses. The guitar part continues with the melodic line, and the bass line provides accompaniment.

1. How man - y times - can they fill me with lies - and I - lis - ten a - gain?
2. Look - ing through eyes - of time, mir - rors re - flect - ing their - sto - ries un - true.

**Rhy. Fig. 1

Musical notation for the rhythmic figure 1. The guitar part features a melodic line with a 'let ring' instruction. The bass line provides accompaniment.

*2nd time lead vocal is doubled one octave lower (till Chorus).
**Play w/slight variations ad lib when repeated or recalled.



Twist - ing the truth — and they're play - ing a - round — with my —
 Prom - is - es, prom - is - es tell - ing me all — of my —




H P H P
 H P H P
 0 7 0 7 0

Aadd2 Badd4



head. — O — kay. — The things they will do — and the
 glo - ries o - ver - due. — How man - y times — have I




sl
 sl
 10 9 0 8 8 8 9

Aadd2 2nd time substitute Fill 1

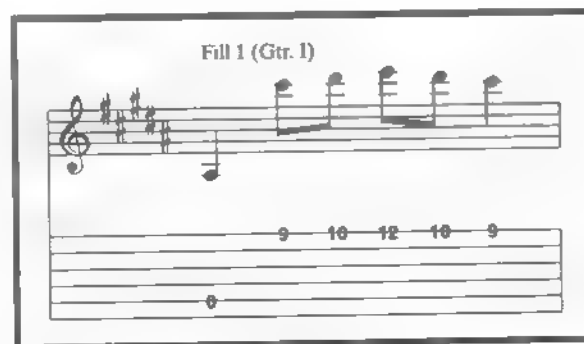


things they will say — but they don't real - ly un - der - stand. —
 heard it be - fore — and I'll prob - a - bly hear it a - gain. —



Harm. — ...
 Harm. — ...
 12 12 12 0

Fill 1 (Gtr. I)



9 10 12 10 9
 0

Tears fill my eyes — when I hear all the cries — for the rea - son to - day
 King of a thou - sand knights, pawn in a ta - ble fight, — los - ing to you —

Pre-chorus
 G

And they don't real - ly know — e - ven what they're
 (end Rhy. Fig. 1) **Rhy Fig. 2

(Gtr I)

12 14 15 (15) 15 14 12 12 (12) 12

*Gtr II
 dist. tone sl.

*Two gtrs. arr. for one. sl.

**Play w/slight variations ad lib when repeated or recalled.

Bsus2

talk - ing a - bout — And I can't i - mag - ine what

let ring

10 10 14 14 14 10 10 12 14 15 (15) 15 14 12 14

2 2 2 2 5 0 9 2 9

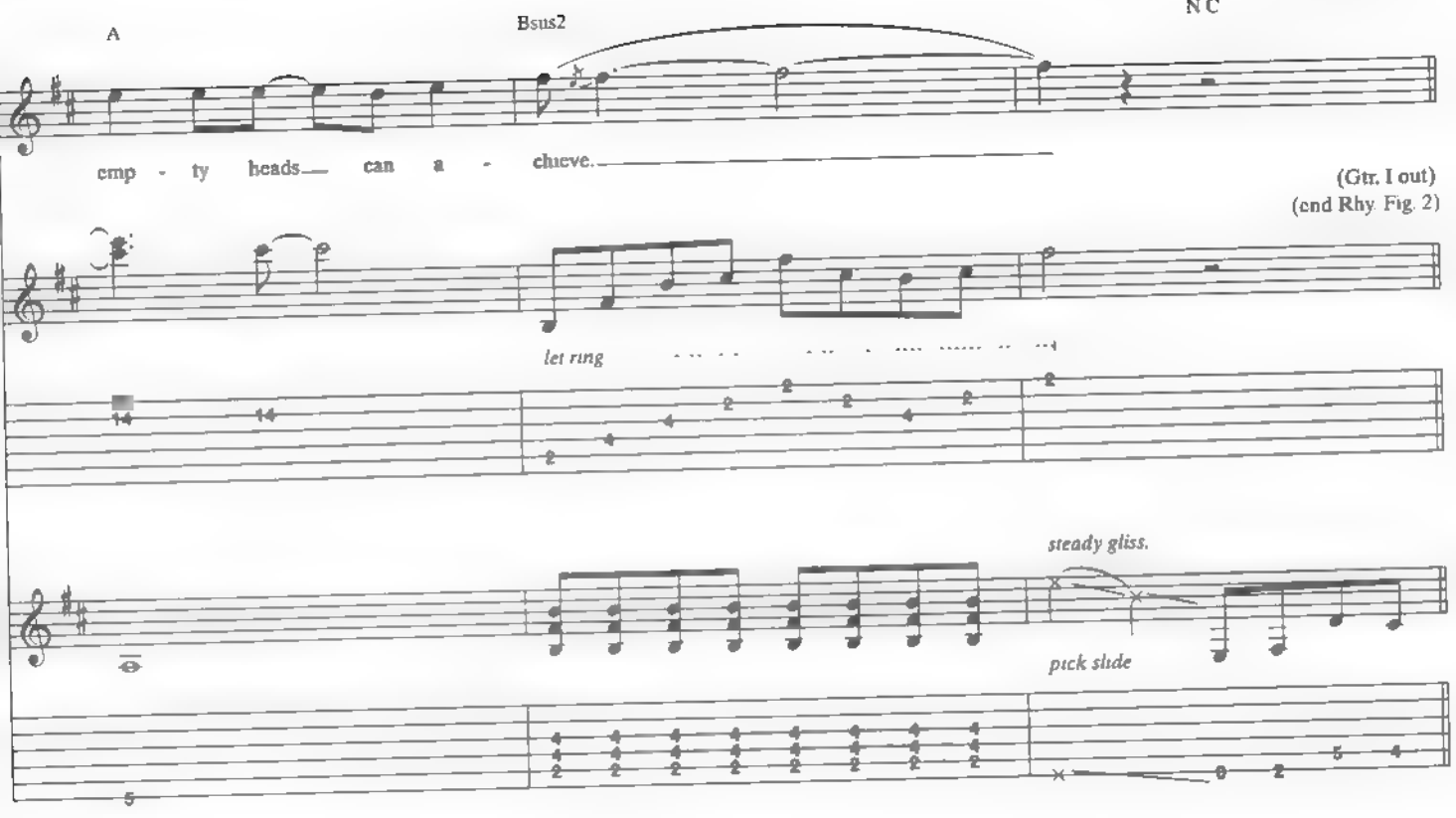
A Bsus2 N C

emp - ty heads — can a - chieve.

(Gtr. I out)
(end Rhy. Fig. 2)

let ring

steady gliss.
pick slide



Chorus

B5 D5 E5 N.C. B5 N.C. Asus2

Leave me a - lone. — Don't want your prom - is - es — no — more —

Rhy. Fig. 3 (Gtr. II)

sl

A5 N C B5 D5 E5 N C

'cause rock - and - roll — is my re -

sl



B5 N.C. Asus2 A5 Dsus2 D5 A5

li - gion and my law. Won't ev - er change

PM

Dsus2 D5 A5

May think it's strange

PM

To Coda 1.

Bm Bm7 D/A A G5 D/F#

You can't kill rock and roll, it's here to

(2nd time cont on lower staff)
(end Rhy. Fig. 3)

let ring sl

Rhy Fill 1 (Gtr II)

F#7

F#7sus4

stay. _____ yeah. _____

Gtr I

Gtr II

*let ring.....

let ring

(Gtr. II out)

*Refers to Gtr I only (next 2 bars).

Half time feel

Badd34

Gtr. I

Aadd2

H P

H P

Badd4

Aadd2

Harm.
(8va)

Harm.

Half time feel

Guitar solo

N.C.

F#5

N.C.

A5

B5

2. G5 D/F#

it's here to stay _____

*Gtr. III

dist. tone
w/wah as filter

*Doubled w/shgt variations ad lib till end of solo

(Gtr II)

Rhy Fig. 4

w/Rhy. Fig. 4 (3 times)

Figure 4 is a musical score for a guitar solo. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes several measures of music. The first measure is labeled 'N.C.' (No Chords). The second measure is labeled 'F#5'. The third measure is labeled 'N.C.' and contains a 'steady gliss.' (steady glissando) annotation. The fourth measure is labeled 'D5'. The fifth measure is labeled 'E5'. The sixth measure is labeled 'N.C.' and contains an '8va' (octave up) annotation. The seventh measure is labeled 'F#5' and contains a 'P' (piano) annotation. The eighth measure is labeled 'P'. The bass staff contains fret numbers for each measure: 4, 7, 7, 6, 7, 4, 4, 4, 3, 3, 7. The final measure of the bass staff is labeled '17'. The notation is divided into measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand on the top staff and the left hand on the bottom staff. The right hand uses a treble clef, and the left hand uses a bass clef. The key signature for the piano part is one sharp (F#). The time signature is 4/4. The music consists of a single system with three measures. The first measure contains the vocal melody and the piano accompaniment. The second measure contains the vocal melody and the piano accompaniment. The third measure contains the vocal melody and the piano accompaniment. The vocal melody is written in a simple, folk-like style. The piano accompaniment is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the vocal melody.

*Percussive sounds result from pick muting strings (till end of bar)

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It features two staves: a vocal line (treble clef) and a guitar line (treble clef). The vocal line includes lyrics and performance instructions such as "A.H. (8va)", "Full", and "sl". The guitar line includes fingerings (e.g., 12, 11, 0) and performance instructions like "Full". Above the staves, chord symbols are provided: N.C., A5, E5, N.C., F#5, N.C., D5, and E5. The guitar line also includes a section labeled "A.H. pitch F#" and "A.H. pitches: C#, C#, C#, C#".

NC 8va -- F#5 NC A5 E5

NC 8va -- F#5 NC D5 E5

*Let last note fade over next 2 bars (Gtrs. III is then out.)

Bsus4 Gtr II loco Aadd2 Bsus4 Aadd2

Bsus4 Aadd2

B5 NC A5

B5 NC. A5

*w/Rhy Fig. 1

B5 A5

3, E - ven the rhymes — that they give me in times — of con - fes - sion ain't true. —

Gtr 1 is mixed at low level for remainder of song

N.C. B5 N.C.

Out - come is ob - vi - ous, all for them, none — for us,

A5 N.C. B5

mean - ing you too. — The things they will do — and the

N.C. A5

things they will say — when they don't real - ly un - der - stand. —

Fear of re - jec - tion, I need their pro - tec - tion, I'm mak - ing a stand

Cause they don't real - ly know c - ven what they're

N.C. Pre-chorus w/Rhy. Fig. 2 G5

talk - ing a - bout. And I can't i - mag - ine what

B5 G5

emp - ty heads can a - chieve

A5 B5 N.C. D.S. al Coda (end half time feel)

pick slide

Coda

G5 D/F# F#5 N.C.

it's here to stay

slight PM

w/Rhy. Fig. 3 B5 D5 E5 N.C. B5 N.C. Asus2

Leave me a - lone. Don't want your prom - is - es no more

A5 N.C. B5 D5 E5 N.C.

'cause rock - and - roll is my re

Substitute Rhy Fill 2

B5 N.C. Asus2 A5 Dsus2 D5 A5

li - gion and my law Won't ev - er change

(Resume Rhy. Fig. 3) Dsus2 D5 A5 Bm Bm7 D/A A

May think it's strange. I'm born to rock and roll.

G5 D/F# F#5

I'm here to stay, yeah!

Gtr II

Gtrs. II & III (Gtr II cont. in slashes)

pick slide (steady gliss.)

Rhy Fill 2 (Gtr II)

Half time feel

Outro

B5

④3fr

G

A5

Rhy. Fig. 5
(Gtr. II)

(end Rhy. Fig. 5)

Gtr. III

w/wah as filter

*w/Rhy. Fig. 5 (till end)

B5

④3fr

G

A5

*w/slight variations ad lib

B5

④3fr

G

A5

B5

④3fr

G

A5

Fdbk

(8va)

1/2

A.H. pitch F#

Begin fade

B5

④3fr

G

A5

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'Allegretto' and the time signature is '3/8'. The score is divided into four measures, each with a different chord: B5, A5, B5, and B5. The first measure contains a melody with slurs and a '3fr' (three frets) marking. The second measure contains a melody with slurs. The third measure contains a melody with slurs. The fourth measure contains a melody with slurs. The score ends with a 'slight vib w/ba' (slight vibrato with bass) marking.

③ 3fr
G A5
Harm.....
(8va)

B5

Fade out

trem. bar

7 7 7 6 6 4 4 4 2 2 2

*Pull bar up

BELIEVER

Words and Music by Ozzy Osbourne,
Randy Rhoads and Bob Daisley



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately slow Rock $\text{♩} = 98$

w/Riff A (11 times)
***w/gtr. effects ad lib (till double bar)

Gtr. II
Harm.
(15ma)

Intro *Gtr. I *sl.* N.C.(E5) **Riff A

mf

Harm.

*Bass arr. for gtr.

**Play all repeats and recalled guitar figures w/slight variations ad lib (throughout).

***Includes a number of gtrs. playing random harmonics, trem. bar dives, feedback, pick scrapes, etc.

A.H...
(8va)

1/2

A.H...

1

*1/2

trem. bar

steady gliss.

pick slide

*1/2

1

*Pull bar up

w/Riff A (8 times)

*2nd time w/gtr. effects ad lib (till Verse)

**N.C.(E5)
Rhy Fig. 1

(end Rhy. Fig. 1)

H

sl.

sl.

sl.

sl.

H

*As before.

**Chord name is implied by bass and reflects basic tonality.

w/Rhy. Fig. 1

4

E5

N.C.

(E5)

B5

Dsus2

1. Watch - ing the time — go — and feel - ing be - lief — grow, —
 2. Dreams that have that - tered may not have mat - tered, —
 3. I'm a be - bev - er, I ain't no de - ceiv - er, —

Rhy. Fig. 2 (Gtr. II)

4

H P P

PM

PM

let ring

E5

N.C.

(E5)

E°

w/Rhy. Fig. 2

E5

N.C.

rise a - bove the ob - sta - cles. —
 take an - oth - er point of view. —
 moun - tains move be - fore my eyes. —

Peo - ple be - seech — me, bu —
 Doubts will a - rise — though, like —
 Des - ti - ny planned — out, I

Fill 1 (Gtr. III)

(Gtr. III out)

H P P

PM

Gtr. II

(end Rhy. Fig. 2)

*PM

H P P

*P.M. refers to Gtr. II only.

**Gtr. III to left of slash.

(E5)

B5

Dsus2

E5

N.C.

w/Fill 1 (E5)

E

To Coda

they'll nev - er teach — me — things that I al - read - y know — (I know)
 chas - ing a rain - bow, I can tell a thing or two. — (That's true)
 don't need no hand - out, spec - u - la - tion of the wise — }

*F#5

E5

D5

N.C.

B5

You've got to be - lieve in you - self or no more will be - lieve in you.

Gtr. II

Guitar II part with tremolo bar and fret numbers (11, 9, 7, 5, 4, 2).

*Bass plays F# pedal (next 7 bars only).

E5

N C

F#5

E5

D5

N C

im - ag - i - na - tion, like a bird on the wing.

Guitar II part with tremolo bar and fret numbers (11, 9, 7, 5, 4).

w/Riff A (7 times) and Rhy. Fig. 1 (1 1/4 times)
 *w/gtr. effects ad lib (till double bar)

B5

D5

N.C.(E5)

fly - ing free for you to - use. O - kay, ba - by

Guitar II part with tremolo bar and fret numbers (7, 5, 4).

Bridge
 Gtr. II A5

*As in Intro

(Gtr. II out)

I can't be - lieve they stop and stare and

Guitar II part with tremolo bar and fret numbers (7, 5, 4, 2, 0).

Guitar IV part with tremolo bar and fret numbers (7, 5, 4, 2, 0).

Am6 w/Fill 2 E7/5 E7 Amadd2

point their fin - gers, doubt - ing me. Their dis - be - lief sup -

let ring slm.

Am6add2 Am6 Gtr. II

press - es them, but they're not blind. It's just that they won't see

Gtr. IV over

Bb5 N.C.(F7add4)

Riff B (Gtr. III)

Rhy. Fig. 3 (Gtr. II)

PM. PM. PM.

*12/0 12/0 15/3 12/0 12/0 15/3

*Gtr. III to left of slashes.

Fill 2

let ring :

NC(F17add4)

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various intervals and a final section with a wavy line above it. The bottom staff is in bass clef and contains a bass line with various intervals and a final section with a wavy line above it. The score is divided into two measures by a double bar line. The first measure is labeled 'C5' and the second measure is labeled 'N C (F#7add4)'. The first measure has a 'PM' (Piano) marking and a '4' (quarter note) marking. The second measure has a '12/8' (twelve eighth notes) marking and a '15/8' (fifteen eighth notes) marking.

NC (F17add4)

The musical score for "The Wind" features a vocal melody in G major (one sharp) and a guitar accompaniment. The guitar part begins with a B5 chord and includes various techniques such as palm mutes (PM), natural harmonics (NC), and a final chord of F#7add4. The tempo is marked 12/8, and the piece concludes with a reference to "end Rhy. Fig. 3".

C7

A7(no3rd) C7

(Gtr. II cont. in slashes)

PM.1 PM.1

12 12

Rhy. Fig. 4
(Gtr. II)

Rhy. Fig. 4
(Gtr. II)

Gtr. III

P

E5

GS

D5

CS

Handwritten musical score for guitar. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/12 time signature. The melody consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, and G5. A wavy line indicates a tremolo effect over the first four notes. The bottom staff shows fret numbers 10, 9, 7, and 5, with a square symbol indicating a bar or tremolo effect.

trem. bar

21/2

w/Rhy. Fig. 3 and Riff B

B15 N.C.(F17add4)

N.C.(F7add4)

Bb5 N.C.(F#7add4)

(Gtr. III out)

A7(no3rd)

c

N.C.

D.S. *et Coda*

2

Gtr 11

P.M. --4

P.M. 10-11

Gtr II

P.M. ---4 P.M. ----4

The image shows a musical score for guitar II and piano. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines, with some notes beamed together. The piano part is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It includes a series of chords and a melodic line, with some notes beamed together. The score is divided into two measures by a double bar line. The first measure is marked 'P.M. ---4' and the second measure is marked 'P.M. ----4'. The piano part has a wavy line at the end of the second measure, indicating a tremolo or a similar effect.

w/Riff A (till end) and Rhy. Fig. 1

*w/gtr. effects ad lib (till end)

Coda

N.C.(E5)

Play 4 times

N.C.(ES)

Gtr II

Repeat and fade

The guitar solo is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The solo starts with a whole rest, followed by a double bar line. The first measure of the solo contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a half note D4, a quarter note C4, and a quarter note B3. The solo ends with a double bar line. Below the staff, the text "H" is written under the first measure, and "II" is written under the second measure.

*As in Intro.

II

LITTLE DOLLS

Words and Music by Ozzy Osbourne
Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderate Rock $\text{♩} = 102$

Intro N.C. (Drums) 3 *Gtr. I

B5 *sl.* *f* *sl.* *H* *sl.* *H* *sl.*

**D5/B E5/B

*Two gtrs. str. for one. *sl.* *H* *sl.*

**Chord names indicated by gtr. and bass (throughout).

B5 D5/B E5/B

1st Verse B5 D5/B

With - ing and scream - ing, the

A.H. (15ma) *sl.* *H* *sl.*

A.H. *H* *sl.*

A.H. pitch: D \flat *H* *sl.*

E5/B B5 D5/B E5/B

pain just won't go. — He'll show you no mer - cy. Your

A.H. (15ma) *sl.* *H* *sl.*

A.H. *H* *sl.*

A.H. pitch: E *H* *sl.*

B5 D5/B E5/B D5 A5 B5 D5/B
 im - age in his hand, it's use - less to try — es - cap - ing his curs - es. —

E5/B E5 D6sus2/E Asus2/E
 The pins — and nec - dles prick — the skin —

E5 D6sus2/E A5/E B5 D5/B
 — of lit - tle dobs —

E5/B B5 D5/B E5/B
 Tor

Full *sl*
 PM — 6 7 9 8 7 9 7 9 10 10
 Full *sl*

2nd verse

B5 D5/B E5/B B5 D5/B

tured and flam - ing, you give birth to hell, — liv - ing a night - mare.

sl.

10 12 10 12

7

E5/B D5 A5 B5 D5/B E5/B

It's — a pit - y, you'll pray for your death — but

A H (15ma)

A H

A H pitch E

B5 D5/B E5/B E5

he's in no hur - ry. The pins — and nec -

sl.

let ring ... 4

sl.

D6sus2/E Asus2/E E5 D6sus2/E N C

dies prick — the skin — of lit - tle dolls —

let ring ... 4

let ring ... 4

let ring ... 4

let ring ... 4

sl.

Chorus

A E/A D/A A E/A D/A

No - where — to run, — your fate is in his hands... Your time — has come,

Rhy. Fig 1

PM 4 PM --- 4 PM 4 PM 4 H PM 4 PM --- 4

10 9 9 7 (7) 10 9 9 7

11 9 9 7 (7) 11 9 9 7

A E/A D/A 3rd time to Coda II

you'll live to his com - mand... I'm warn - ing you, — the worst is yet to

(end Rhy. Fig 1)

PM PM PM PM 4 PM 4 PM --- 4 H H

7 7 7 10 9 9 7 (7) 7 7 10 9 9 7

7 7 7 11 9 9 7 (7) 7 7 11 9 9 7

2nd time to Coda I

A E/A D5 E5 B5 D5/B

come. The kill - er who — re - mains a mys - ter - y.

Rhy. Fill 1

PM

10 9 9 7 (7) 9 7 (7) 9 7 7

11 9 9 7 (5) 11 9 7 7

E5/B B5 D5/B N.C.

8va 1/2 1/2 vib w/bar

Full AH (8va) Full P Full

Full P Full

19 (19) (19) sl

4 5 7 9 9 7 7 4 5 7

5th Verse

B5 D5/B E5/B B5 D5/B

I that be-lieve in the sto-ries of old— would nev-er fight— it.

loco

H P H P H P

7 5 4 4 5 4 5 4 4

P H P

E5/B B5 D5/B E5/B

Venge-ance and curs-es that play on your sou.—

Harm (8va) Harm

10 10 10 10 10 10

B5 D5/B E5/B A

Gtr. I

some-thing ig-ni-ted

(cont. in slashes) 1/2

trem. bar 1/2

*Gtr. II

clean tone w/chorus

H P H P H P

H P

*Two gtrs. arr for one

G5 D/F# F#sus2

(cont. in notation)

Gtrs. I & II (Gtr. I cont. in slashes)

H P H P H P

H P H P

*T = thumb

46

D5
 w/Fill 1
 E5
 (cont. in Rhy. Fig. 2)

Full
 8va
 Full
 sl.
 Full
 Full
 hold bend
 hold bend
 sl.
 Full

16 17 18 19 19 17 18

*Let fade over next bar (Gtr III is then out)

w/Rhy Fig. 2
 D6sus2/E
 8va
 Gtr IV

Asus2/E E5 D6sus2/E Asus2/E E5

14 17 18 14 12 14 17 18 14 12

11 14 13 11 9 11 14 13 11 9

D6sus2/E
 8va

Asus2/E E5 D6sus2/E Asus2/E E5

(Gtr IV out) Gtr I

loco sl.

14 17 18 14 12 14 17 18 14 12

11 14 13 11 9 11 14 13 11 9

Fill 1 (Gtr. IV)

12 12 12

9 9 9

Rhy. Fig. 2 (Gtr. I)

1 2 3 4

let ring let ring let ring

7 9 7

sl.

B5 D5/B E5/B B5 D5/B

A H (15ma)

H H sl

AH

H H sl

A.H. pitch D!

E5/B

4th Verse

B5 D5/B E5/B

With - ing and scream - ing, the pain just won't go. — He'll

P P P P

6 6

P P P

10 7 10 7 10 7 9 7

trem. bar 1

B5 D5/B E5/B B5 D5/B

show you no mer - cy. Your im - age in his hands, it's

sl

sl

10 12 10 12

7 9 7 9

E5/B B5 D5/B E5/B

use - less to try — es - cap - ing his curs - es.

Harm. 18va

trem. bar

Harm.

1/2

trem. bar 1/2

(9)

*Pull bar up

Coda II

Outro w/Rhy Fig. 1 (till end)

A E/A D/A A E/A D/A

come The kill - er who re - mains a mys - ter - y.

Gtr. III

PM PM PM PM PM

A E/A D/A A E/A D/A

Full 1/2 Full

A E/A D/A A E/A D/A

H P P H P

3

sl

H

A E/A D/A A E/A D/A

Gtr III

Full Full

8va

Gtr IV

Full Full Full Full

8va -- Full A E/A D/A

(17) 17 17 17 17 (17) 19

8va -- Full Full Full Full loco

(17) 19 (19) 19 (19) 19 (19) 1 2

vib. w/bar trem. bar

A 8va Full E/A D/A A E/A D/A

(19) 19 (19) 19 (19) 19 (19) 1 11

vib w/bar trem. bar

1 1/2 1/2 H P H P H P H P Full

14 16 14 17 14 17 14 16 14 16 14 17 17

14 16 14 16 14 16 14 16 14 16 14 17 17

H H H H H H H H H H H H H H H H

Begin fade A E/A D/A

14 16 14 17 14 17 14 16 14 16 14 17 17

H H H H H H H H H H H H H H H H

sl

(17) (17) (17) 0 3 2 4 (4) 2 4 2 3 5 3

TONIGHT

Words and Music by Ozzy Osbourne
Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately slow $\text{♩} = 84$

3rd time w/Rhy. Fill 3

Intro

E Esus4 E A Asus4 A E Esus4

Rhy. Fig. 1 (Gtr. I)
mp
clean tone
let ring

Rhy. Fig. 1A (**Gtr. II)
mp
let ring

*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout)
**Acous

1. 2. 1st, 2nd, 3rd Verses

E Esus4 E Esus4 E E Eadd2 E

(end Rhy. Fig. 1)

(end Rhy. Fig. 1A)

Harm.

Harm.

*Gtr I is a combination of gtr. and kybds.
arr for gtr (till end of Verse)

street — a - gain. — It nev - er rains — un - less it pours. —

E Eadd2 E Asus4 A Asus2
 Try to get back on my feet a - gain.

E Eadd2 E *Gtrs. II-IV pick slide

I hear the rag - ing thun - der as it roars. To - night, (Gtr. I out)

*Dist. tone (cont. in slashes)

Chorus

*Gtrs. II-IV E5 B5 C#m B5

to - night. Is it just a rhap - so - dy or am I

*Gtr. II plays slashes w/slight rhythmic variations ad lib (till double bar only).
2nd time substitute Rhy. Fill 1
3rd time substitute Rhy. Fill 2

Asus2 E5 B5

right? To - night, to - night. Is it all a

Rhy. Fill 1 (Gtrs. III & IV)

Full P

Rhy. Fill 2 (Gtrs. III & IV)

sl sl

Clm

To Coda 1. Asus2

B5

Rhy. Fill 3 (Gtrs. III & IV) w/Rhy. Figs. 1 & 1A E5

mys - ter - y? I just can't fight no more.

(Gtrs. III & IV out) (end Rhy. Fill 3) E Esus4 E Esus4

2. Asus2

Guitar solo E5

fight no more.

Gtr. V

dist. tone

8va

sl

H H P P P

3 3

10 17 19 17 16 17 16

14 16 18 16

sl

A Asus4 A E5

8va

Full

Full

P

Full

Full

P

Full

sl

Full

19 19 19 17 19 16 17 16 17 10 17 16 13 14 (14) 11

A Asus4 A E5

8va

1/2

P

P

sl

sl

H H P P

3

9 12 9 12 9 11 (11) 9 9 13 14 16 17 16 17 16

1/2

sl

sl

H H P P

3

C5

8va

1/4

P

1 1/2

Full

Full

P

15

17 15 17 (17)

11

12

9

12 9 9 12

A

8va

Full

Full

9 11 12 11 12 14 12 14 16 14 16 17 16 17 19

18

A

Asus4

A

E

Esus4

Gtrs. II & III

E

D5

8va

*A.H.

*A.H.

9 (21)

w/Rhy. Fill 4 (Gtr IV)
(cont. in notation)

(Gtr. V out)

*Artificial harmonic achieved by lightly touching stg. w/R.H. index finger at 21st fret and picking from behind. (Pick held w/thumb and middle finger)

Rhy Fill 4

pick slide

Bridge
C5

Gsus2

Eb5

As I beat my head a - gainst the wall, — run - ning 'round in cir - cles in vain, —

*Gtr. III
loco

Gtrs. III & IV

sl.

**T

let ring

sl.

*Gtr II doubled Gtr III w/slight variations ad lib (till double bar).

**T

**T = thumb

Bb

Gm

F5

I'm feel - ing — three foot — tall. — You

sl. *T* *P* *sl.*

let ring

sl. *T* *P* *sl.*

Dm

C

D.C. (w/repeat) al Coda

don't un - der - stand, — I'm fad - ing a - way, — yeah.

sl.

sl.

Asus2 E5
Coda Rhy. Fig. 2

fight

Gtr V

sl. * P T P P T P P P T P P P T P P P

7 0 12 0 7 0 12 0 7 0 7 0 12 0 7 0 7 0 12 0 7 0 7 0

4 (1)

*For next 4 bars only, don't pick B's (♩ 7fr.). Instead, hammer on (tap) w/L.H. middle or ring finger

The musical score for 'The Rose Tree' is presented on two systems. The first system is for the vocal part, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, there are two measures of rests, each labeled 'C5' and 'C#5'. The melody consists of a series of eighth notes, with some notes beamed together in groups of three. Above the notes, there are various markings: 'T P' (Tenor/Piano) and 'P' (Piano). The second system is for the piano accompaniment, featuring a grand staff with a treble and bass clef. The bass line is written on a five-line staff. It consists of a series of eighth notes, with some notes beamed together in groups of three. Above the notes, there are various markings: 'T P' (Tenor/Piano) and 'P' (Piano). The piano part provides a harmonic accompaniment to the vocal melody.

w/Rhy. Fig. 2 (till end)
 (end Rhy. Fig. 2) E5
 A5
 Full
 sl
 p
 Full p
 7 (7) 5 7 (7) 5
 21
 sl

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, starting with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. The melody is marked with a 'P' (Piano) dynamic and a 'sl.' (slur) over the final notes. The second system continues the melody on a five-line staff, starting with a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. The melody is marked with a 'P' (Piano) dynamic and a 'sl.' (slur) over the final notes. The accompaniment is written on a five-line staff below the melody, using a simplified notation system with numbers 1-7 and symbols like '<7>' and '<7> 5' to represent fingerings. The accompaniment is marked with a 'P' (Piano) dynamic and a 'sl.' (slur) over the final notes. The score is labeled 'C5' and 'C#5' at the top, and 'PM' is written between the staves.

A5

E5

Musical score for the first system. The treble staff contains notes with slurs and dynamic markings. The bass staff contains fret numbers and performance instructions.

Treble staff annotations: *sl.*, *steady gliss.*, *A.H. (15ma)*, *Full*, *hold bend*, *3*.

Bass staff annotations: *sl.*, *A.H. pitch. E*, *2*, *(2)*, *6*, *2*, *10*, *2*, *(2)*.

C5

c15

Musical score for the second system. The treble staff contains notes with slurs and dynamic markings. The bass staff contains fret numbers and performance instructions.

Treble staff annotations: *8va*, *1/2*, *trem. bar*, *1/2*, *Full*, *sl.*, *1 1/2*.

Bass staff annotations: *Full*, *sl.*, *12*, *14*, *15*, *17*, *22*.

A5

E5

Musical score for the third system. The treble staff contains notes with slurs and dynamic markings. The bass staff contains fret numbers and performance instructions.

Treble staff annotations: *8va*, *Full*, *loco sl*, *hold bend*, *Full*, *A.H. (15ma)*, *Full*.

Bass staff annotations: *Full*, *(22)*, *22*, *22*, *12*, *12*, *14*, *14*, *14*, *12*, *sl.*.

C5

c15

Musical score for the fourth system. The treble staff contains notes with slurs and dynamic markings. The bass staff contains fret numbers and performance instructions.

Treble staff annotations: *A.H. (8va)*, *1/2*, *Full*.

Bass staff annotations: *A.H.*, *1/2*, *(12)*, *14*, *12*, *14*, *12*.

Bottom annotation: *A.H. pitch. B*.

*With one of gtr's vol. knobs set zero, flick toggle switch back and forth ad lib.

C5

8va .

c#5

A5

842

ES

*Flick toggle switch back and forth
ad lib till end of bar

CS

cts

AH
(15ma)

812

E5
 8va

C5
 8va

C#5
 8va

A5

Additional Lyrics

2. I hear the questions surface in my mind
 Of my mistakes that I have made,
 Times and places I have left behind,
 And am I ever gonna make the grade? (To Chorus)
3. Don't want your pity or your sympathy.
 It isn't gonna prove a thing to me.
 Good intentions pave the way to hell.
 Don't you worry when you hear me sing. (To Chorus)

S.A.T.O.

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake



Slow Rock ♩ = 72

Intro *Gtr. I

E5 Em7 A/E E7sus4 Em9 Em9(b13) A/E E7sus4 p

mf let ring

Two acous. & one elec. gtr. arr. for one gtr.

Em9 H A/E E7sus4 Em9 Cmaj7/E w/Fill 1 A/E Em7

H

Moderate Rock ♩ = 152

Triplet feel (♩ = ♩♩♩)

Gtr II E5 (elec.)

C(maj7) Asus2 B5 N.C. 3

f P.M. --- 4 *sl.* P.M. --- 4

sl.

E5 C(maj7) Asus2 B5 N.C.

3 P P P P P.M. --- 4 H P

P P P P P H P

Fill 1 (Gtr II)

pick sl.

P P

1st Verse

E5 C(maj7) Asus2 B5 N.C.

Now I find_ peace_ of mind, fi - n'ly found a_ way of think - ing_

3 3 3 3 3 3 3 3

P.M.----4 P.M.----4 P.M.----4

sl.

E5 C(maj7) Asus2 B5 N.C.

Tried the rest, found_ the best, _ storm - y_ day won't see me sink - ing_

3 3 3 3 3 3 3 3

P.M.----4 P.M.----4 P.M.----4

sl.

Chorus

G5 Gm7 A/G C/G

1,2 I can't_ con - ceal_ it like_ I_ know_ I did_ be - fore_ (2nd 3rd times, F# K S.)
3 Three thou sand sails_ on high_ are_ strain - ing in_ the wind_

(w/Wahwah pedal 3rd time only)

pick sl

sl

G5 Gm7 A/G

I've got_ to tell_ you now, _ the ship is the read - y wait -
A rag - ing sea_ be - low, _ is the voy - age com -

(3rd time only) *Toggle switch: N B N B N B N

*Turn vol. off on neck (N) pickup so silence is produced when switching from bridge (B) pickup, flick switch in specified rhythm.

w/Fill 2 3rd time
C/G

2nd time to Coda I
3rd time to Coda II

E5

C(maj7)

ing
ing

on
to

the
an

shore.
end?

(2nd time)

3

sl.

3

sl.

H

3

sl.

3

sl.

P

P

sl.

sl.

H

Asus2

3

B5

N.C. 3

E5

3

3

P

P

P

P

C(maj7)

3

Asus2

3

trem. bar

1

1

2nd Verse

E5

Em

C(maj7)

Asus2

B5

N.C.

Dare to look, face the test on the eve when you set sail - ing.

3

sl.

3

P.M. - 4

P.M. - 4

H

H

sl.

H

Fill 2

pick sl.

[illegible]

Gtr. II (Gtr. III out)

E A

P.M. 4 P.M. 4 H P P

B5 E5 A

pick sl. P P P P P P

B E5 A F#m

P.M. H P P let ring

Deus2 N.C Gtr. II Gtr. III

H 3 H 3 P (back notes mb.)

2/4 4/10 2/4 4/10 2/4 4/10 2/4 5/17 2/4 4/10 2/4 5/17

*Gtr. II tabbed on right, Gtr. III tabbed on left.

3rd Verse E5 C(maj7) Am52

Wind is high, so am I as the shore sinks

P P P P.M. P P P.M. 4 3

A.H.
pitch: D#

_____ 7 (7)

М П

E5 C(maj7) Asus2

Gold in sight, shin - ing bright, bright - er than the

sl. sl. P.M. 1

N.C. D S al Coda II

sun that's ris - ing.

Coda II E5

Gtr. I (acous.)

Gtr. II let ring

C A5 D5

Play 4 times

E5

DIARY OF A MADMAN

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step

- ⑥ E♭ ③ G♭
⑤ A♭ ② B♭
④ D♭ ① E♭



Moderately slow ♩ = 88
Freely

Intro Aadd♯4 A7add♯4 A 7

mp let ring

*One acous. gtr and two elec. gtrs. w/clean tone arr. for one gtr (throughout)

Dm6/A Aadd2 Amadd2

Amadd2/G Fmaj7add6 Eadd2

A tempo
E7 N.C (Am) (E)

let ring

(Am) (E) (Am) *Gtr II Riff A

let ring *f* dist tone let ring w/slight PM.....

*Gtr I out

(E) (Am) (end Riff A) Riff A1

let ring w/slight PM

(end Riff A1) E5 F5 F#5 C5 B5 (cont. in slashes)

*Omit vib when Riff A1 is recalled

1st Verse A5 (Gtr II out)

Gtr. II (♩=♩) dim

1. Scream - ing at the win - dow. Watch me die an - oth - er day.

Rhy Fig. 1 (Gtr I) (end Rhy. Fig. 1)

let ring let ring let ring let ring let ring

w/Rhy Fig. 1 Aadd#4* A7add#4 A°7 Dm6/A Aadd#4 A7add#4 A°7 Dm6/A

Hope - less sit - u - a - tion. End - less price - I have to pay.

A5 G5 F5 G5 F5 G5

Gtr. II (♩ = ♩)

San - i - ty, now it's be - yond me; there's no

let ring

7 5 8 5 8 3 2 1 3 4 5 3 2 1 2 8 1

w/Rhy. Fig. 1 A5 (Gtr. II out)

(♩ = ♩)

choice

dim.

2nd, 3rd Verses w/Rhy. Fig. 1 (2 times)

Aadd#4 A7add#4 A°7 Dm6/A Aadd#4 A7add#4 A°7 Dm6/A

2. Dia - ry of a mad - man. Walk the line a - gain to - day.

3. Voic - es in the dark - ness scream a - way my men - tal health.

Aadd#4 A7add#4 A°7 Dm6/A Aadd#4 A7add#4 A°7 Dm6/A

En - tries of con - fu - sion. Dear dia - ry, I'm here to stay.

Can I ask a ques - tion to help me save me from my - self?

A5 G5 F5 G5 F5 G5

Gtr. II (♩ = ♩)

Man - ic de - pres - sion be - friends me. Hear his

En - c - mies fill up the pag - es. Are they

Gtr. I

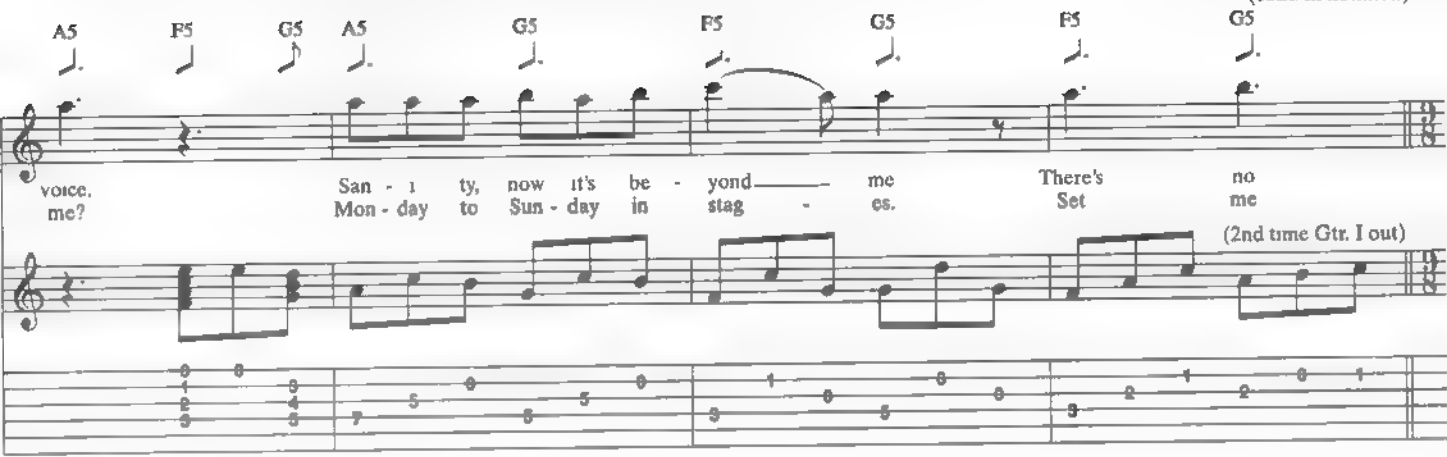
let ring

7 5 8 5 8 3 2 1 3 4 5 3 2 1 2 8 1

A5 F5 G5 A5 G5 F5 G5 F5 G5


voice. me? San - 1 ty, now it's be - yond me There's no me
Mon - day to Sun - day in stag - es. Set me

(2nd time Gtr. I out)



w/Riff A (Gtrs. I & II) N.C.(Am) (E) w/Riff A1 (Am) (E)

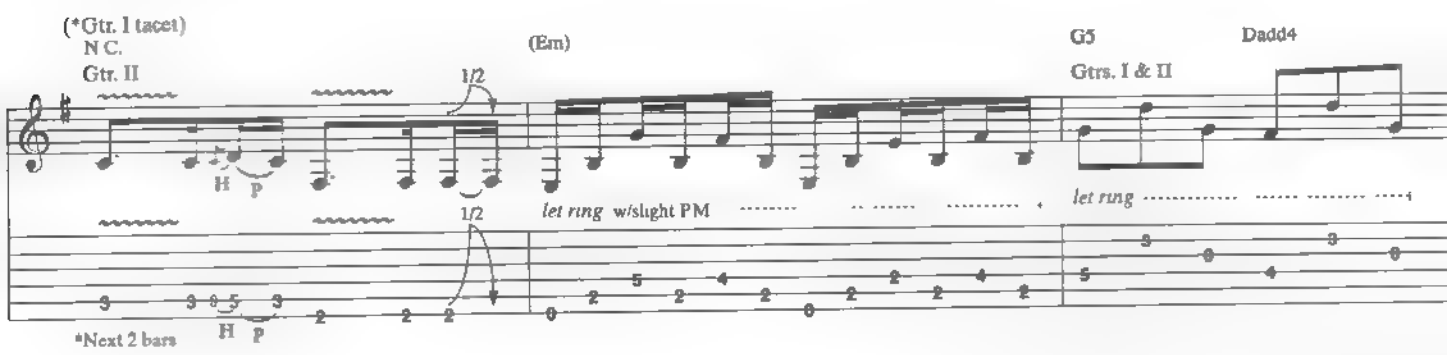
choice



(*Gtr. I tacet) N.C. Gtr. II (Em) G5 Gtrs. I & II Dadd4

H p 1/2 let ring w/slight PM let rung

*Next 2 bars H p 2 2 2 0 2 5 2 4 2 0 2 2 2 4 2 5 3 0 4 3 0



(Gtr. I tacet) N.C.(Em) Gtr. II E°/B♭ A7(no3rd) (Gtr. I tacet) N.C.(Em) Gtr. II

sim



G5 D (Gtr. I tacet) N.C.(Em) Gtr. II E°/B♭ A7(no3rd) (Gtr. II cont. in slashes)

Gtrs. I & II



w/Rhy. Fig. 2 (6 times) Emadd2 Dadd2 Emadd2 Dadd2

Could I mis-take my - self — for — some - one who lives be - hind my eyes? —

Emadd2 w/Fill 1 Dadd2 Emadd2 Dadd2

Will he es - cape — my soul — or will he live in — me? —

Emadd2 Dadd2 Emadd2 w/Fill 1 Dadd2

Is he try - ing to get — out or try'n' to en - ter me? —

Emadd2 Gtr. I 3rd time w/Fill 1 Dadd2 Play 4 times Emadd2

let ring

Dadd2 Emadd2 Dadd2 (Gtr. I out)

N.C.(C) Gtr. II (D/F#) N.C. E5 C

H P P H P P sl. sl.

H P P H p P sl. sl.

N.C. F#m7 N.C.(C) (D) E5 N.C. C

P P.M. 4 P H P P P.M. 4 sl. sl.

P 2 2 2 2 P H P P sl. sl.

• TABLATURE EXPLANATION/NOTATION LEGEND •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

1st string - High E					
2nd string - B					
3rd string - G			10		0
4th string - D			9		1
5th string - A	3				2
6th string - Low E					0

5th string, 3rd fret 2nd string, 10th fret and 3rd string, 9th fret played together an open E chord

Definitions for Special Guitar Notation

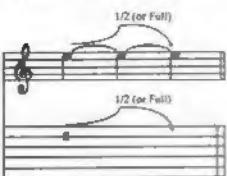
BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



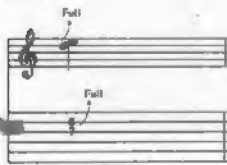
PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



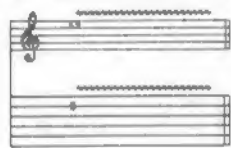
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step, strike it and release the bend back to the original note.



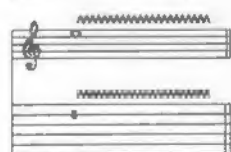
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board, strike the strings with the right hand producing a percussive sound.



PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



**OVER THE MOUNTAIN
FLYING HIGH AGAIN
YOU CAN'T KILL ROCK AND ROLL
BELIEVER
LITTLE BOLLS
TONIGHT
S.A.T.O.
DIARY OF A MADMAN**

\$19.95 in U.S.

ISBN 1-57560-013-7



0 73999 57052 6

02501277

Printed in the U.S.



Cherry Lane Music Company

• Quality In Printed Music •

P.O. Box 430, Port Chester, NY 10573



**HAL•LEONARD®
CORPORATION**

7777 W. BLUEMOUND RD. P.O. BOX 13619 MILWAUKEE, WI 53213